

MUSIC - UNIVERSITY OF TORONTO



3 1761 12228849 1

Kochurov, IUrii Vladimirovich
[Don Zhuan. Suite; arr.]
Don Zhuan

M
1060
K69D7

Ю. КОЧУРОВ

ДОН ЖУАН

Сюита из балета

ПАРТИТУРА

МУЗЫКА



1 9 6 7

Ю. КОЧУРОВ

ДОН ЖУАН

СЮИТА ИЗ БАЛЕТА

Для симфонического оркестра

ПАРТИТУРА



ИЗДАТЕЛЬСТВО „МУЗЫКА“
Ленинград 1967

ORCHESTRA

2 Flauti (II = Flauto piccolo)
2 Oboi (II = Corno inglese)
2 Clarinetti (II = Clarinetto basso)
2 Fagotti

*

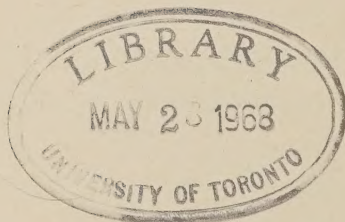
4 Corni (F)
3 Trombe (B)
Trombone
Tuba

Timpani
Marimba
Triangolo
Tamburino
Piatti
Gong

Celesta

Arpa

Violini I
Violini II
Viole
Violoncelli
Contrabassi



M
1060
K69D7

ДОН ЖУАН

СЮИТА ИЗ БАЛЕТА

1. НОЧЬ В СЕВИЛЬЕ

Ю. КОЧУРОВ

Инструментовка Э. ДЕНИСОВА

Andante tranquillo

2 Oboi

Clarineti (B)

4 Corni (F)

3 Trombe (B)

Arpa

pp

con sord.

Violini I

div. a 3

ppp con sord.

ppp con sord.

Violoncelli

Contrabassi

pp

pp

1 I Solo

Cl. I.

p

Arpa

V-ni I

div. a 3

V-c.

C-b.

735

[illegible]

Fl.

Ob.

Cor.

Tr-ba

Tr-ne

Timp.

Arpa

V-le

V-c.

con sord. 1

p

con sord. 1

pp

I Solo

pp

Fl.

Ob.

Cl.

Arpa

V-le

V-c.

5

p dolce

Fl.

Ob.

Cl.

Arpa

V-le

V-c.

6

pp

pp

p

senza sord. div.

senza sord. I Solo

p *espressivo*

[illegible]

735

Fl. picc.

Fl.

Ob.

Cl.

Cor.

3 Tr-be

Arpa

Mar-ba

V-ni I

V-ni II

V-le div. a 3

V-c. div.

C-b.

p

cresc.

mf

Detailed description of the musical score: The score is for a full orchestra and includes a harp and maracas. The woodwinds (Ob., Cl.) and strings (V-ni I, V-ni II, V-c. div., C-b.) play a melodic line starting in measure 2. The woodwinds have a first ending bracket in measure 2. The dynamics are *p* (piano) in measure 2, *cresc.* (crescendo) in measure 3, and *mf* (mezzo-forte) in measure 4. The harp and maracas play a rhythmic accompaniment throughout the measures.

8

dim.

Fl. picc.

Fl.

Cl.

Cor.

III *p*

p

con sord. Soli

3 Tr-be

mf

Arpa

f

Mar-ba

V-ni I

mf

V-ni II

mf

V-le div. a 3

mf

V-c. div.

mf

C-b.

mf

Fl. picc.

pp

Fl.

pp

Cor.

Tr-be

Arpa

Mar-ba

V-ni I

rit.

9 a tempo

Fl. picc.

Fl.

Cor.

Tr-be

Arpa

Mar-ba

V-ni I
div. a 3

a tempo
con sord.
ppp

V-c.

C-b.

pp

pp

10

Fl. picc.

Cl. b.

Arpa

Timp.

V-ni I
div. a 3

V-c.

C-b.

pp

pp

pp

11

Fl. picc.

Cl. b.

Cor.

Tr-be

Timp.

con sord.

con sord.

pp Soli

pp

Ob.

Cl.

Cor.

Tr-be

Arpa

Timp.

12 I Solo

I Solo

Cl.

Cor.

Timp.

Cel.

Archi

con sord. div. a 3

con sord. div. a 3 *pp*

con sord. div. a 3 *pp*

con sord. div. a 3 *pp*

con sord. div. *pp*

13

con sord. I. II.

ppp

14

Cor.

Timp.

Cel.

Archi

2. ДОННА АННА

Moderato

Solo

2 Fl. *p*

2 Ob.

2 Cl.

Arpa *p*

15

2 Fl. *poco rit.*

2 Ob. *pp*

2 Cl.

16

Fl. *poco a poco cresc.*

2 Ob.

2 Cl.

2 Fag. *pp*

Cel. *p*

Arpa *p*

V-no I Solo *p*

V-ni I altri *p*

Muta in Corno ingl.

735

Detailed description of the musical score: The score is for a section titled '2. ДОННА АННА'. It begins with a 'Moderato' tempo marking. The first system (measures 1-4) features a solo for the 2nd Flute, starting with a piano (*p*) dynamic. The 2nd Oboe and 2nd Clarinet are present but have rests. The Harp provides accompaniment with a piano (*p*) dynamic. Measure 15 begins with a key signature change to one flat (B-flat major/D minor). The 2nd Flute continues with a melodic line, marked 'poco rit.' (slightly slower). The 2nd Oboe and 2nd Clarinet enter with a piano (*pp*) dynamic. Measure 16 starts with a 'poco a poco cresc.' (gradually increasing) instruction for the Flute. The 2nd Flute, 2nd Oboe, and 2nd Clarinet all have melodic lines. The Bassoon (2 Fag.) and Cello (Cel.) enter with a piano (*pp*) dynamic. The Harp continues with a piano (*p*) dynamic. The Violin I (V-no I) Solo part enters with a piano (*p*) dynamic. The Violin I (V-ni I) altri parts enter with a piano (*p*) dynamic. The score concludes with a 'Muta in Corno ingl.' (Change to English Horn) instruction for the 2nd Oboe. The page number 735 is at the bottom.

piu mosso a tempo poco rit.

Fag. *f* *trb*

Cel. *f* *trb*

V-ni I *f* *p espr.*

V-ni II *f* *p*

V-le *div.* *f* *p*

V-c. *f* *p*

17 *a tempo*

Cel.

Arpa *p*

V-ni I *p espressivo*

V-le *pp*

V-c. *p*

18 *poco rit.* *Poco piu mosso*
Solo

Cl. b. *pp*

Cel. *pp*

Arpa *pp non arpeg.*

V-ni I *div.* *3*

V-ni II *p*

V-le

V-c.

Solo

Ob.

C. ingl.

Cl.

Cl. b.

Cel.
e
Arpa

Archi

19

Ob.

C. ingl.

Cl.

Cl. b.

Tr-ba

Cel.
e
Arpa

Archi

[illegible]

22 Tempo I

Fl. *pp*

Arpa *p*

V-ni I *espressivo*

V-ni II

V-le *pp*

V-c.

Fl. *pp*

V-ni I *pp*

V-ni II *p*

V-le

V-c.

2 Fl. *p*

2 Cl. *pp*

Cel. *p*

Arpa *p* (arpeg.)

V-ni I

V-ni II

V-le

V-c. *div.*

[illegible]

3. ИНТЕРМЕЦЦО

Allegro moderato

I Solo

Fag. *pizz.* *p*

V-c. *pp* *pizz.*

C-b. *pp*

Fag. 25

V-c.

C-b.

Fag. 26

Tim.

V-c.

C-b.

Fag. *con sord.*
 2 Tr-be *p*
 Timp. *pp* *pizz.*
 Archi *ppizz.* *p* *pizz.* *p*
 Ob. 1 2
 2 Cl. *mf*
 Tr-be
 Archi

2 Fl.
 2 Ob. *mf* *p*
 2 Cl. *mf* *p*
 Fag.
 Tr-ba (con sord.) 1 3
 Timp.
 Archi

[29]

2 Fl.

2 Ob.

2 Cl.

2 Fag.

Tr-ba

Timp.

pizz.
p pizz. sf p sf

Archi
pizz.
p pizz. sf p sf

30

mf

mf

mf

mf

31

mf

mf

sf

mf

sf

mf

sf

mf

sf

p

p

32

2 Fl.
2 Ob.
2 Cl.
2 Fag.
Cor.
Archi

pp
pp
pp
div.

33

I

2 Fag.
3 Cor.
Timp.
Archi

Soli I. II. III.
p
p
p
p
cresc.
p
p
p
p

4. СЦЕНА НА КЛАДБИЩЕ

Lento

2 Fl. *ff*

2 Ob. *ff*

Cl. *p*

Cl. b. *pp*

2 Fag. *pp*

4 Cor. *con sord.* *ff* *a 4*

3 Tr-be *con sord.* *ff*

Tr-ne

Timp. *3*

Piatti *ff*

Archi *ff* *pizz.* *pp*

Cl. **34**

Cl. b.

Tr-ba *Solo* *p*

Tr-ne *I con sord.* *pp*

Timp. *3*

V-c.

C-b.

Cl.

Cl. b.

Fag.

Cor.

Tr-ba

Timp.

Archi

con sord.

con sord. *pp*

con sord. *pp*

pp pizz.

pp

35

Cl.

Cl. b.

2 Fag.

3 Cor.

Timp.

Archi

2 Fag.

3 Cor.

Timp.

pp

pp

2 Fag.

3 Cor.

Timp.

36

2 Fl.

2 Ob.

Cl.

Fag.

3 Cor.

3 Tr-be

Tuba

Timp.

Gong

C-b.

37

2 Fl.

2 Ob.

Cl.

Cl. b.

senza sord.

4 Cor.

senza sord.

3 Tr-be

Tuba

Solo

Timp.

Gong

C-b.

Cl. *p*

Cl. b. *pp*

Tr-ba

Tr-ne

Timp. *p* *pp*

Gong

V-le *pp* div. a 3

C-b. *pp*

38

Cl. b. *con sord. I Solo*

Tr-ba *con sord. I Solo*

Tr-ne *pp*

Timp. *pp* *ppp*

Gong *pp*

V-le

C-b. *ppp*

5. ВАКХАНАЛИЯ

Allegro giocoso

Fl.

2 Cl.

(senza sord.)

3 Tr-be

Tr-lo

V-ni I

V-ni II

V-le

39

Fl.

2 Cl.

Tr-lo

V-ni I

V-ni II

V-le

Fl.

2 Ob.

2 Cl.

2 Fag.

3 Tr-be

Timp.

Tr-lo

div.

Archi

735

rall. **42** a tempo

Fl. I

Fl. II

Cl. I

Cl. II

Fag. I

Fag. II

Cor.

Tr-ba

T-no

Arpa

Archi

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

This musical score is for a piano and orchestra. The piano part is written on five staves (treble and bass clefs). The orchestra part includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and percussion (timpani, snare drum, cymbals). The score is divided into two systems. The first system consists of five piano staves and five orchestra staves. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, with dynamic markings of *p* (piano) and *f* (forte). The orchestra part includes woodwinds and strings, with dynamic markings of *f* and *mf* (mezzo-forte). The second system consists of five piano staves and five orchestra staves. The piano part continues with complex rhythmic patterns, including sixteenth and thirty-second notes, with dynamic markings of *f* and *mf*. The orchestra part includes woodwinds and strings, with dynamic markings of *f* and *mf*. The score is marked with *I. II.* and *a 2.* (first and second endings) and *I Solo* (first solo). The dynamic markings *p*, *f*, *mf*, and *pizz.* (pizzicato) are used throughout the score.

43

This image shows a page of handwritten musical notation, likely for a string quartet. The notation is arranged in two systems of staves. The first system consists of five staves: four individual staves for the string quartet and one grand staff (treble and bass clef) for a piano accompaniment. The second system also consists of five staves, with the grand staff at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is that of a 19th-century musical manuscript.

44

p *f* *sf*

p *f* *sf*

Soli *p* *p*

p *f* *sf*

p *f* *sf*

f

f

I. II.
a 2
mf *f*

f *sf*

f

f *pizz.* *arco*

f *pizz.* *pp arco* *pp arco* *pp* *p* *p*

Ob. I

Ob. II

Cl. I

Cl. II

Cor. I

Cor. II

Cor. III

Archi

Ob.

Cl.

Cor.

Mar-ba

Cel.

Arpa

V-ni I

V-ni II

V-le

pp

pp

p

p

p

pp

pp

pp

p

p

p

non arpeg. 8

735

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Mar-ba

Cel.

Arpa

Archi

Musical score for page 46, measures 1-6. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-ba), Mellophone (Mar-ba), Cello (Cel.), Arpa, and Strings (Archi).

Dynamics and markings include:

- p* (piano)
- mf* (mezzo-forte)
- div.* (divisi)
- p arco* (piano arco)

The score shows various musical notations including rests, eighth notes, sixteenth notes, and slurs. A measure number '8' is indicated above the Arpa part in measure 2.

*) при повторении

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

Tr-ba

Timp.

T-no

Arpa

Archi

1 2

f

p

Detailed description: This is a page of a musical score, page 36. It contains staves for various instruments. The woodwind section includes two flutes, two oboes, two clarinets, and two bassoons. The brass section includes four cornets and a tuba. The percussion section includes timpani and snare drum. The keyboard section includes an arpa (harp). The string section is labeled 'Archi' and includes multiple staves for violins, violas, cellos, and double basses. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The first system shows the woodwinds and brass. The second system shows the woodwinds, brass, and percussion. The third system shows the woodwinds, brass, and percussion. The fourth system shows the woodwinds, brass, and percussion. The fifth system shows the woodwinds, brass, and percussion. The sixth system shows the woodwinds, brass, and percussion. The seventh system shows the woodwinds, brass, and percussion. The eighth system shows the woodwinds, brass, and percussion. The ninth system shows the woodwinds, brass, and percussion. The tenth system shows the woodwinds, brass, and percussion. The eleventh system shows the woodwinds, brass, and percussion. The twelfth system shows the woodwinds, brass, and percussion. The thirteenth system shows the woodwinds, brass, and percussion. The fourteenth system shows the woodwinds, brass, and percussion. The fifteenth system shows the woodwinds, brass, and percussion. The sixteenth system shows the woodwinds, brass, and percussion. The seventeenth system shows the woodwinds, brass, and percussion. The eighteenth system shows the woodwinds, brass, and percussion. The nineteenth system shows the woodwinds, brass, and percussion. The twentieth system shows the woodwinds, brass, and percussion. The twenty-first system shows the woodwinds, brass, and percussion. The twenty-second system shows the woodwinds, brass, and percussion. The twenty-third system shows the woodwinds, brass, and percussion. The twenty-fourth system shows the woodwinds, brass, and percussion. The twenty-fifth system shows the woodwinds, brass, and percussion. The twenty-sixth system shows the woodwinds, brass, and percussion. The twenty-seventh system shows the woodwinds, brass, and percussion. The twenty-eighth system shows the woodwinds, brass, and percussion. The twenty-ninth system shows the woodwinds, brass, and percussion. The thirtieth system shows the woodwinds, brass, and percussion. The thirty-first system shows the woodwinds, brass, and percussion. The thirty-second system shows the woodwinds, brass, and percussion. The thirty-third system shows the woodwinds, brass, and percussion. The thirty-fourth system shows the woodwinds, brass, and percussion. The thirty-fifth system shows the woodwinds, brass, and percussion. The thirty-sixth system shows the woodwinds, brass, and percussion. The thirty-seventh system shows the woodwinds, brass, and percussion. The thirty-eighth system shows the woodwinds, brass, and percussion. The thirty-ninth system shows the woodwinds, brass, and percussion. The fortieth system shows the woodwinds, brass, and percussion. The forty-first system shows the woodwinds, brass, and percussion. The forty-second system shows the woodwinds, brass, and percussion. The forty-third system shows the woodwinds, brass, and percussion. The forty-fourth system shows the woodwinds, brass, and percussion. The forty-fifth system shows the woodwinds, brass, and percussion. The forty-sixth system shows the woodwinds, brass, and percussion. The forty-seventh system shows the woodwinds, brass, and percussion. The forty-eighth system shows the woodwinds, brass, and percussion. The forty-ninth system shows the woodwinds, brass, and percussion. The fiftieth system shows the woodwinds, brass, and percussion. The fifty-first system shows the woodwinds, brass, and percussion. The fifty-second system shows the woodwinds, brass, and percussion. The fifty-third system shows the woodwinds, brass, and percussion. The fifty-fourth system shows the woodwinds, brass, and percussion. The fifty-fifth system shows the woodwinds, brass, and percussion. The fifty-sixth system shows the woodwinds, brass, and percussion. The fifty-seventh system shows the woodwinds, brass, and percussion. The fifty-eighth system shows the woodwinds, brass, and percussion. The fifty-ninth system shows the woodwinds, brass, and percussion. The sixtieth system shows the woodwinds, brass, and percussion. The sixty-first system shows the woodwinds, brass, and percussion. The sixty-second system shows the woodwinds, brass, and percussion. The sixty-third system shows the woodwinds, brass, and percussion. The sixty-fourth system shows the woodwinds, brass, and percussion. The sixty-fifth system shows the woodwinds, brass, and percussion. The sixty-sixth system shows the woodwinds, brass, and percussion. The sixty-seventh system shows the woodwinds, brass, and percussion. The sixty-eighth system shows the woodwinds, brass, and percussion. The sixty-ninth system shows the woodwinds, brass, and percussion. The seventieth system shows the woodwinds, brass, and percussion. The seventy-first system shows the woodwinds, brass, and percussion. The seventy-second system shows the woodwinds, brass, and percussion. The seventy-third system shows the woodwinds, brass, and percussion. The seventy-fourth system shows the woodwinds, brass, and percussion. The seventy-fifth system shows the woodwinds, brass, and percussion. The seventy-sixth system shows the woodwinds, brass, and percussion. The seventy-seventh system shows the woodwinds, brass, and percussion. The seventy-eighth system shows the woodwinds, brass, and percussion. The seventy-ninth system shows the woodwinds, brass, and percussion. The eightieth system shows the woodwinds, brass, and percussion. The eighty-first system shows the woodwinds, brass, and percussion. The eighty-second system shows the woodwinds, brass, and percussion. The eighty-third system shows the woodwinds, brass, and percussion. The eighty-fourth system shows the woodwinds, brass, and percussion. The eighty-fifth system shows the woodwinds, brass, and percussion. The eighty-sixth system shows the woodwinds, brass, and percussion. The eighty-seventh system shows the woodwinds, brass, and percussion. The eighty-eighth system shows the woodwinds, brass, and percussion. The eighty-ninth system shows the woodwinds, brass, and percussion. The ninetieth system shows the woodwinds, brass, and percussion. The ninety-first system shows the woodwinds, brass, and percussion. The ninety-second system shows the woodwinds, brass, and percussion. The ninety-third system shows the woodwinds, brass, and percussion. The ninety-fourth system shows the woodwinds, brass, and percussion. The ninety-fifth system shows the woodwinds, brass, and percussion. The ninety-sixth system shows the woodwinds, brass, and percussion. The ninety-seventh system shows the woodwinds, brass, and percussion. The ninety-eighth system shows the woodwinds, brass, and percussion. The ninety-ninth system shows the woodwinds, brass, and percussion. The hundredth system shows the woodwinds, brass, and percussion.

48

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

T-no

Arpa

Archi

f

mf

f pizz.

mf pizz.

pizz.

pizz.

FL

Ob

C1.

Fa

Cc

Tr

T.

Ar

Ar

[illegible]

--	--

10

735

52 Lento molto rall.

Fl.

Ob.

Cl.

Fag.

4 Cor.

3 Tr-be

Tr-ne

Tuba

Timp.

Piatti

Arch.

f *ff* *a 2* *a 4* *div.* *8-*

Fl.

Ob.

Cl. I

Cl. II

2 Tr-be

Archi

mf

mf

mf

mf

p

p

Soli

Fl. 55

Cl. a 2

Archi

p *f*

Fl.

Ob.

Cl.

Fag.

2 Cor.

Archi

f

Archi

Timp.

T-no

A musical score for the song 'The Rose Tree'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The piano accompaniment provides a steady harmonic foundation with chords and moving lines. The score is written in a clear, legible hand, typical of early 20th-century musical notation.

[illegible]

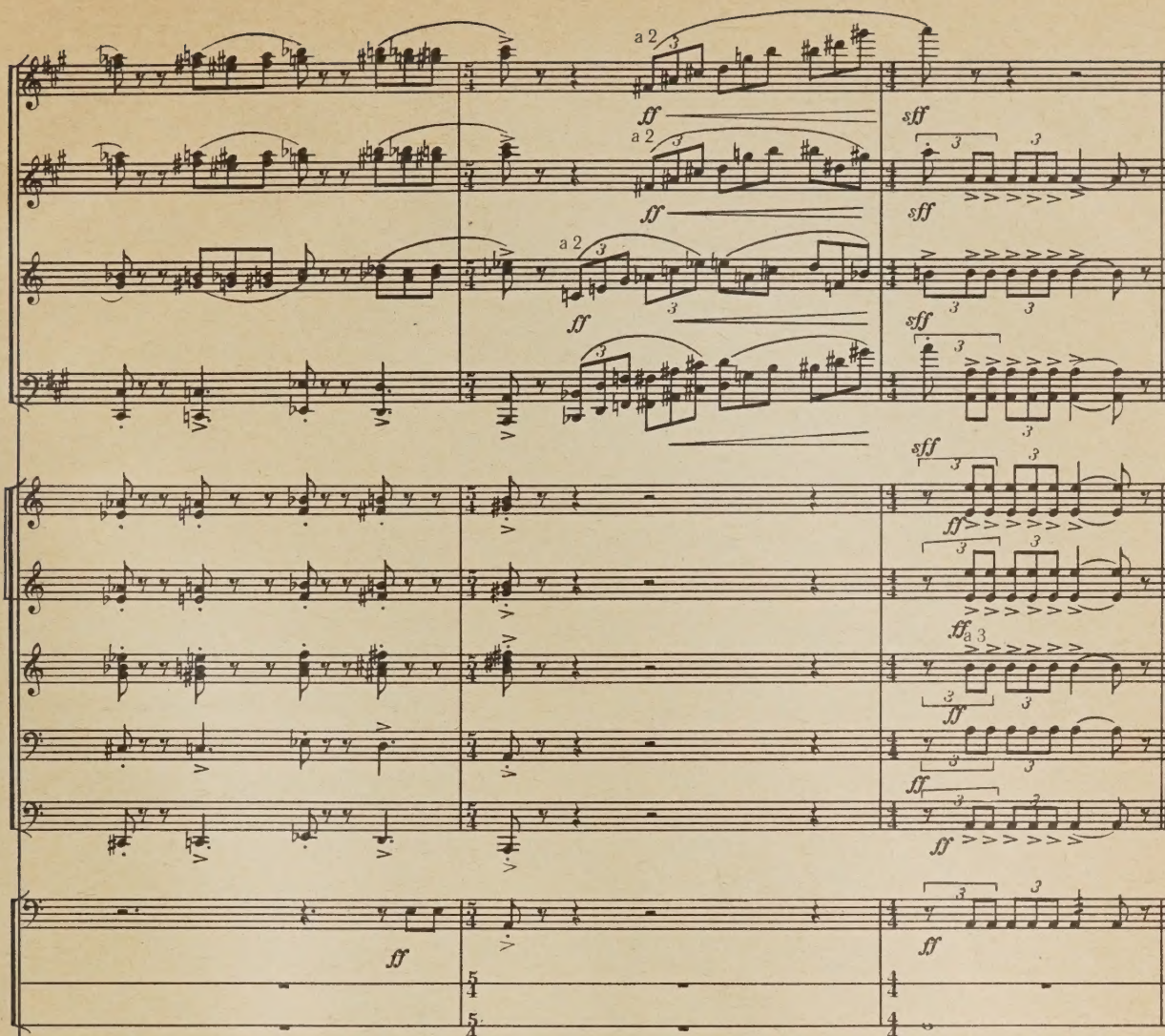
First system of musical notation, measures 1-4. The system consists of four staves (treble and bass clefs). The key signature has two sharps (F# and C#). The first staff has a treble clef, and the third staff has a bass clef. The second and fourth staves are empty. The music features various note values, including eighth and sixteenth notes, and rests. Dynamics markings include *f* and *ff*.

Second system of musical notation, measures 5-8. The system consists of four staves (treble and bass clefs). The key signature has two sharps (F# and C#). The first staff has a treble clef, and the third staff has a bass clef. The second and fourth staves are empty. The music features various note values, including eighth and sixteenth notes, and rests. Dynamics markings include *f* and *ff*.

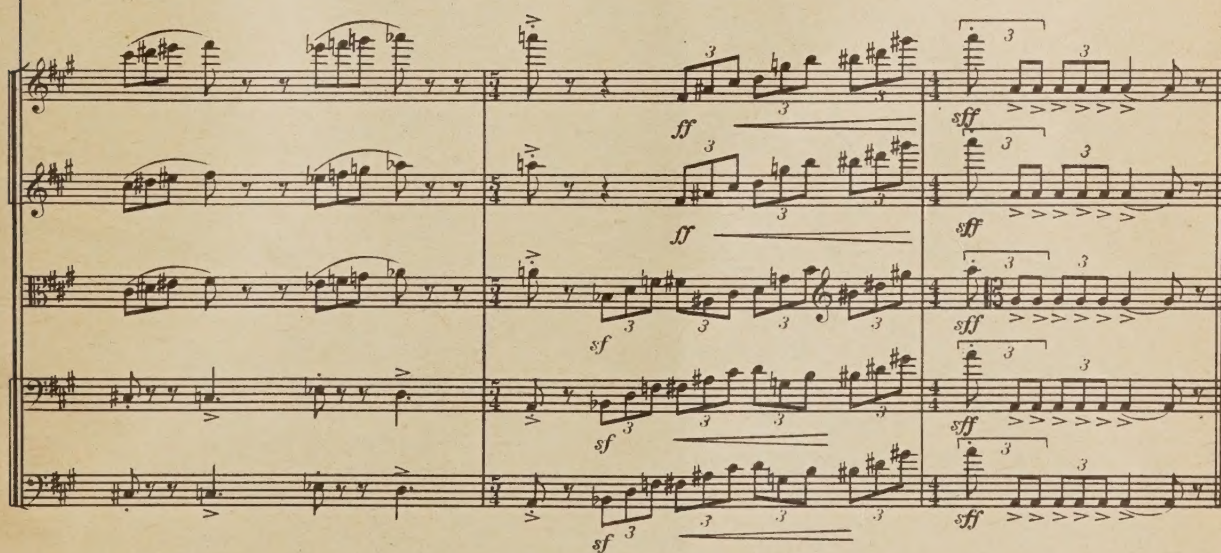
Third system of musical notation, measures 9-12. The system consists of four staves (treble and bass clefs). The key signature has two sharps (F# and C#). The first staff has a treble clef, and the third staff has a bass clef. The second and fourth staves are empty. The music features various note values, including eighth and sixteenth notes, and rests. Dynamics markings include *f* and *ff*.

Piañti

Fourth system of musical notation, measures 13-16. The system consists of four staves (treble and bass clefs). The key signature has two sharps (F# and C#). The first staff has a treble clef, and the third staff has a bass clef. The second and fourth staves are empty. The music features various note values, including eighth and sixteenth notes, and rests. Dynamics markings include *f* and *ff*. Text markings *div.* and *unis.* are present above the staves.



First system of a musical score, measures 1-4. The score is written for five staves. The key signature has two sharps (F# and C#). The time signature is 3/4. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line with slurs and accents. The third staff has a melodic line with slurs and accents. The fourth staff has a melodic line with slurs and accents. The fifth staff has a bass line with slurs and accents. The first measure of the first staff is marked with a forte (*f*) dynamic. The second measure of the first staff is marked with a forte (*f*) dynamic. The third measure of the first staff is marked with a forte (*f*) dynamic. The fourth measure of the first staff is marked with a forte (*f*) dynamic. The first measure of the second staff is marked with a forte (*f*) dynamic. The second measure of the second staff is marked with a forte (*f*) dynamic. The third measure of the second staff is marked with a forte (*f*) dynamic. The fourth measure of the second staff is marked with a forte (*f*) dynamic. The first measure of the third staff is marked with a forte (*f*) dynamic. The second measure of the third staff is marked with a forte (*f*) dynamic. The third measure of the third staff is marked with a forte (*f*) dynamic. The fourth measure of the third staff is marked with a forte (*f*) dynamic. The first measure of the fourth staff is marked with a forte (*f*) dynamic. The second measure of the fourth staff is marked with a forte (*f*) dynamic. The third measure of the fourth staff is marked with a forte (*f*) dynamic. The fourth measure of the fourth staff is marked with a forte (*f*) dynamic. The first measure of the fifth staff is marked with a forte (*f*) dynamic. The second measure of the fifth staff is marked with a forte (*f*) dynamic. The third measure of the fifth staff is marked with a forte (*f*) dynamic. The fourth measure of the fifth staff is marked with a forte (*f*) dynamic.



Second system of a musical score, measures 5-8. The score is written for five staves. The key signature has two sharps (F# and C#). The time signature is 3/4. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line with slurs and accents. The third staff has a melodic line with slurs and accents. The fourth staff has a melodic line with slurs and accents. The fifth staff has a bass line with slurs and accents. The first measure of the first staff is marked with a forte (*f*) dynamic. The second measure of the first staff is marked with a forte (*f*) dynamic. The third measure of the first staff is marked with a forte (*f*) dynamic. The fourth measure of the first staff is marked with a forte (*f*) dynamic. The first measure of the second staff is marked with a forte (*f*) dynamic. The second measure of the second staff is marked with a forte (*f*) dynamic. The third measure of the second staff is marked with a forte (*f*) dynamic. The fourth measure of the second staff is marked with a forte (*f*) dynamic. The first measure of the third staff is marked with a forte (*f*) dynamic. The second measure of the third staff is marked with a forte (*f*) dynamic. The third measure of the third staff is marked with a forte (*f*) dynamic. The fourth measure of the third staff is marked with a forte (*f*) dynamic. The first measure of the fourth staff is marked with a forte (*f*) dynamic. The second measure of the fourth staff is marked with a forte (*f*) dynamic. The third measure of the fourth staff is marked with a forte (*f*) dynamic. The fourth measure of the fourth staff is marked with a forte (*f*) dynamic. The first measure of the fifth staff is marked with a forte (*f*) dynamic. The second measure of the fifth staff is marked with a forte (*f*) dynamic. The third measure of the fifth staff is marked with a forte (*f*) dynamic. The fourth measure of the fifth staff is marked with a forte (*f*) dynamic.

Кочуров Юрий Владимирович

ДОН ЖУАН

СЮИТА ИЗ БАЛЕТА

Для симфонического оркестра

ПАРТИТУРА

Индекс 9-5-1. Тем. пл. № 35, Л., 1967

Редактор *Г. В. Краснов*. Худож. редактор *Л. И. Рожков*

Техн. редактор *Г. С. Мичурина*. Корректор *М. А. Иршан*

Подписано к печати 1/VI 1967 г.

Формат 60×90^{1/8}. Бумага офсетная № 2.

Печ. л. 6 (6). Уч.-изд. л. 6. Тираж 268 экз.

Заказ № 56. Цена 88 к.

Издательство „Музыка“, Ленинградское отделение
Ленинград, Д-11, Инженерная ул., 9

Ленинградская фабрика офсетной печати № 1
Главполиграфпрома Комитета по печати при Совете
Министров СССР, Ленинград, Кронверкская ул., 7

Spis. 20.64

M Kochurov, Iŭriĭ Vladimirovich
1060 [Don Zhuan. Suite; arr.]
K69D7 Don Zhuan

Music

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY
